

The Gramophone Shop, Inc.

Record Supplement

for

April, 1945

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NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	GT	Gamut
B	Brunswick	M	Musicraft
BA	Bost	K	Keynote
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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Complete 1945 Columbia Catalogue 25c

Complete 1944 Victor Catalogue 25c

THE GRAMOPHONE SHOP, Inc.

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NEW YORK 17, N. Y.

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The Gramophone Shop, Inc.

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Vol. VIII

Record Supplement for April, 1945

No. 4

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Symphony No. 7 in A major, Op. 92.

Philadelphia Orchestra conducted by Eugene Ormandy. Five 12" records (10 sides) in Set CM-557†; price complete with album \$5.78.

When Beethoven's *Seventh Symphony* was first performed in Vienna on December 8, 1813, the hit of the concert was not this work, but rather the pot-boiler, *Wellington's Victory, or The Battle of Victoria*, which was also given its premiere performance. Beethoven conducted the orchestra which was made up of some of the ablest professors and musicians of the day, including Salieri, Spohr, Hummel, Moscheles, Romberg, Mayseder and Meyerbeer. The concert had been arranged by Johann Maelzel, the inventor of the metronome, for the benefit of Austrian and Bavarian soldiers wounded at the Battle of Hanau, where the Austrians attempted to cut off the French after the Battle of Leipzig. The symphony was successful, and was repeated many times in the next few years. Today it is among the most popular in the symphonic repertory.

There is no dearth of recordings of this work, the present performance by the Philadelphia Orchestra being about the ninth electric version. Outstanding among the previous versions are the Toscanini, the Weingartner and the Stokowski performances. Now we have a performance

which is intense and spirited, with the rousing finale coming off best. The introduction is somewhat heavy-handed, but the lovely *Allegretto* movement, which is one of Beethoven's most inspired symphonic movements, is beautifully played. The *Trio* of the *Scherzo* is taken at the fast pace adopted some years ago by Toscanini.

The performance has been well recorded, but not extraordinarily so. There has been a definite improvement in orchestra reproduction since the ban has been lifted, and it is to be hoped that Columbia will iron out some of the remaining problems. There is still room for improvement in the balance, for the treble is too often shrill and strident. The bass has improved immensely, as has the differentiation between the various instruments. So, the present set is an improvement in recording, but is in no way extraordinary from the point of view of interpretation. It is extremely doubtful whether people who own the Toscanini or the Weingartner performance will dispose of them in favor of the newer recording.

BERLIOZ (HECTOR)

BERLIOZ: Harold in Italy, Op. 16. Boston Symphony Orchestra conducted by Serge Koussevitsky, with William Primrose (viola). Five 12" records (10 sides) in Set VM-989†; price complete with album \$5.77.

According to Berlioz' *Memoires*, the aging Paganini was so impressed by a performance of the *Fantastic Symphony* at a concert at the Paris Conservatory on December 22, 1833, that he requested Berlioz to write him a concerto for his Stradivarius viola, which he had never played in public. Thus it was that *Harold in Italy* came into being. When Paganini saw the first movement, he said "... There are too many rests for me; I must be playing all the time." Berlioz answered, "I told you so, you want a viola concerto and you are the only one who can write such a concerto for yourself." Paganini was evidently disappointed, for he left Paris a few days later and went to Nice, where he was to remain for his health for some time. In any event, he did not hear the completed work until December 16, 1838, when he was present at a concert at the Conservatory, and Berlioz conducted both the *Fantastic Symphony* and the *Harold in Italy*. Paganini, who could hardly speak, because of an infected larynx (which eventually killed him) thanked Berlioz through his son Achilles. Two days later, Berlioz received a letter from the violinist with a note for 20,000 francs in payment for the symphony. The money relieved Berlioz of great financial difficulties and permitted him to compose the *Romeo and Juliet Symphony* in comparative ease.

This story has been considerably colored by Berlioz' vivid imagination. There is some doubt as to whether Paganini was even in Paris on the date of the first concert so eloquently described by Berlioz. In any event, Paganini never played it in public. As to the 20,000 francs, the article in Grove's *Dictionary of Music and Musicians* on Paganini says "His supposed present of 20,000 francs to his friend Berlioz on December 18, 1838, astonished the world, for not the least of the accusations leveled against him was that of sordid avarice. As a matter of fact, the real donor was Armand Bertin, the wealthy proprietor of the *Journal des Debats*. Berlioz was a member of his staff; he had a high regard for his talents and was anxious to lighten his troubles. A certain delicacy of feeling suggested that such a gift would be more acceptable if offered as a tribute of admiration from one artist to another. Only one or two artists were admitted into the secret, and Berlioz was always kept in ignorance of the true state of affairs." The source of this story is *The Life and Letters of Sir Charles Hallé*, who was one of the early champions of Berlioz in England, and who founded the orchestra in Manchester which bears his name.

The composition, a symphony in four movements with viola solo, was completed on June 22, 1834 and was first performed at the Paris Conservatory on November 23 of the same year. The conductor was Narcisse Girard and the viola soloist was Chrétien Urban, the famous violist for whom Meyerbeer wrote the viola solo in the Raoul's Romance in *Les Huguenots*. Urban was described by a contemporary as "the Paganini of the viola, the Byron of the Orchestra and the Salvator Rosa of the symphony." The distinguished audience at the premier included Eugene Sue, Victor Hugo, Sainte-Beuve, Alexandre Dumas, Heine, Liszt, Chopin, Ferdinand Hiller and the Duc d'Orleans.

The work proved to be a success, for it had to be repeated many times in the next few years. Liszt arranged it for piano and in this form, introduced it to Germany.

Like the *Fantastic Symphony*, each movement bears a descriptive title. The first movement, *Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegretto)*, starts with a long introduction in a melancholy vein. Then the main theme appears, played on the viola, which characterizes Harold, the Byronic hero of the symphony. This theme, appearing in all movements, gives the composition an external unity. As one writer has said, "The leading motive may be said to represent Harold, the exile who tries to free himself, who is driven relentlessly from country to country, torn by grief, with a heart overwhelmed by sorrows and disappointed hopes." Berlioz' hero has much in common with the hero of Byron's *Childe Harold's Pilgrimage*, but the events described in the poem have no parallel in the symphony. Like the *Fantastic Symphony*, all the movements are more or less in the orthodox symphonic form.

The second movement is entitled *Procession of Pilgrims Singing Their Evening Hymn (Allegretto)*. The listener is supposed to be stationed in the mountains with a procession of pilgrims approaching and then receding in the distance. This is one of Berlioz' most original compositions. (The only previous recording from the symphony was an Educational record of the theme of this movement, V-24775—discontinued.)

In the third movement, *Serenade of an Abruzzi Mountaineer to His Mistress (Allegro assai; Allegretto)*, Harold is supposed to be watching the rough mountaineer serenade his mistress, and reflects on his own unhappiness. The lovely melody of the serenade, played on the English horn, becomes mingled with the Harold theme, played on the viola. The effect is truly impressive.

The last movement, *Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)* has reminiscences of the themes of the preceding movements, much in the manner of the introduction in the last movement of Beethoven's *Ninth Symphony*. The orgy itself is very exciting, especially in this performance. It is possible to enjoy this music without any knowledge of the descriptive material, for the composition is extremely romantic by nature.

The writing for the viola reveals a complete understanding of the sonorities of the instrument. As in Mozart, there is never a sense of strain or falsity. He is able to exploit the capacities of the instruments without it ever becoming tedious.

There is a note on the score that: "The soloist must stand in the foreground near the public and isolated from the orchestra." This has been perfectly realized in this recording, made in Symphony Hall, Boston, soon after the recording ban was lifted. The solo viola stands out against the orchestra even in the loudest passages, but there is never any sense of over-amplification of the solo instrument. Never before has the Boston Symphony Orchestra sounded as sumptuously or as brilliantly and in few instances has Koussevitzky found a more ideal score for his interpretive talents.

Victor is to be congratulated on recording and releasing this seldom-heard masterpiece. This is the first and only recording of what should become the outstanding release in many months.

CHOPIN (FREDERIC)

CHOPIN: Four Selections. José Iturbi (piano). *Two 10" records (4 sides) in Set V-Sp-4; price complete with container \$1.83.*

The selections, played in this container by José Iturbi, are: *Impromptu No. 4 in C sharp minor, Op. 66 ("Fantasie-Impromptu")*, *Waltz No. 6 in D flat major, Op. 64, No. 1 ("Minute Waltz")*, *Waltz No. 7 in C sharp minor, Op. 64, No. 2*, *Mazurka No. 5 in B flat major, Op. 7, No. 1*. These are a few of the selections which are played in the film biography of Chopin, *A Song to Remember*. Incidentally, Mr. Iturbi was the pianist who played on the sound track of the film. The records were not received by our press deadline so will be reviewed in a forthcoming issue.

DELIBES (LEO)

DELIBES: *Lakmé-Bell Song*. See: **COLLECTIONS - TWO FAMOUS COLORATURA ARIAS.**

DONIZETTI (GAETANO)

DONIZETTI: *Lucia di Lammermoor—Mad Scene*. See: **COLLECTIONS - TWO FAMOUS COLORATURA ARIAS.**

GERSHWIN (GEORGE)

GERSHWIN: Selections from Musical Comedies. Andre Kostelanetz and his Orchestra. *Four 10" records (8 sides) in Set CM-559†; price complete with album \$3.68.*

Mr. Kostelanetz' own arrangements of several George Gershwin song hits have been recorded and placed in an attractive album. The orchestra is reproduced with good fidelity and the surfaces are unusually quiet.

The selections are: *Embraceable You* (from "Girl Crazy"), *Fascinatin' Rhythm & Oh, Lady Be Good* (from "Lady Be Good"), *Maybe & Someone to Watch Over Me* (from "Oh Kay"), *The Man I Love & Soon* (from "Strike Up the Band"), *'S Wonderful* (from "Funny Face").

HAYDN (FRANZ JOSEPH)

HAYDN: *Symphony No. 103 in E flat major ("Drum Roll")*. Hallé Orchestra conducted by Leslie Howard. *Three 12" imported records (6 sides), Nos. C-DX1057/9; price \$6.50. (Also a few automatic sets available.)*

We have received a few copies of the imported pressings (in manual and automatic sequence) of Haydn's *Symphony No. 103 in E flat major*, the so-called "Drum Roll" *Symphony*. The surfaces of the imported pressings are superior to those in the domestic set (CM-547†) which is also in stock. The imported recording was originally reviewed in the April, 1944 SUPPLEMENT, and the domestic pressing in July, 1944.

Quantities are limited on this choice item.

HAYDN: *Trio No. 1 in G major*. Jacques Thibaud (violin), Pablo Casals (cello), Alfred Cortot (piano). *Two 10" imported records (4 sides), Nos. G-DA895/6; price \$4.20.*

We have received a few copies of the old but still magnificent performance of Haydn's famous *Trio No. 1 in G major*, by Casals, Thibaud and Cortot. Once available on Victor these records have been available off and on for a few years in the imported pressings. The performance is one which has yet to be equalled, although a newer recording does exist. Casal's cello playing is perfection itself, and Cortot's piano playing is still a model of grace and vigor.

Quantities are extremely limited.

MALOTTE (ARTHUR HAY)

MALOTTE: *The Lord's Prayer & SEAVER (BLANCHE E.): Just For Today.* John Charles Thomas (baritone) & Carroll Hollister (piano). 10" record (2 sides), No. V-1736; price \$79c.

Victor is reissuing Mr. Thomas' popular recording of Mr. Malotte's setting of *The Lord's Prayer*. On the reverse side is an encore selection, which he also does in his customary style.

ROGERS (RICHARD)

ROGERS: *Oklahoma - Selections.* James Melton (tenor), Eleanor Steber (soprano), John Charles Thomas (baritone), Chorus, Al Goodman and his Orchestra & Victor Young and his Orchestra. Three 10" records (6 sides) in Set VM-991; price complete with album \$2.89.

The selections included in this album are: *Oklahoma, The Surrey With the Fringe on the Top, People Will Say We're in Love, Out of My Dreams, Oh, What a Beautiful Mornin', Kansas City.*

Not received by our press deadline. To be reviewed in a forthcoming issue.

ROSSINI (GIACCHINO)

ROSSINI: *William Tell-Overture.* NBC Symphony Orchestra conducted by Arturo Toscanini. Two 10" records (4 sides) in Set VM-605†; price complete with album \$2.10.

Victor is reissuing its fine recording of the popular *William Tell Overture*, as played by Arturo Toscanini and the National Broadcasting Company Symphony Orchestra. The newly decorated album cover is attractive as is the performance of the Overture.

The opera *William Tell* had its first performance in Paris on August 3, 1829, and held the boards in this country until comparatively recent years. Little is played from the melodious score except this overture and occasionally the sparkling ballet music.

Toscanini gives one of his customary revitalizing readings of this popular score, which has been realistically recorded.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: *Symphony No. 6 in B minor, Op. 74 ("Pathétique").* Philharmonic-Symphony of New York conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CM-558†; price complete with album \$5.78.

Tchaikovsky's *Symphony No. 6 in B minor, Op. 74* was written at Klin during the summer and autumn of 1893 and was first performed at St. Petersburg under the composer's direction on October 28 of the same year. He had originally planned to call the work the "*Program*" *Symphony*, but decided that since he would give it no program, the title was out of the question. Tchaikovsky's brother, Modeste, suggested "*Tragic*," but the composer was not responsive. Then he suggested "*Pathétique*," which struck a responsive chord in the composer, and it has been known by this title ever since. The deeply moving and passionate music is aptly called "*Pathétique*." Nine days after the premier, Tchaikovsky died, a victim of a current epidemic of cholera.

In recording and releasing this symphony Columbia places the public in a difficult position. The existing recordings are unusually excellent, with top honors going to the excellent Berlin Philharmonic recording with Furtwangler conducting. The oldish Koussevitzky is still serviceable and is considered the best version by many people who like this conductor's highly individual interpretation. Even the Stokowski performance is good in its way. The Ormandy version is one of the best for all-round excellence.

So where does the Rodzinski interpretation fit in? It is well recorded (at least better than the pre-ban Philharmonic-Symphony recordings) and the interpretation is straightforward, without rhythmic distortions. Everything about the recording and performance is good, but the existing performances offer much more. The orchestra has received kind treatment from the recording engineers, but there is still room for improvement. Better definition of instruments and a more balanced bass are still to be desired. However, Mr. Rodzinski's interpretation is most praiseworthy.

WALTON (WILLIAM TURNER)

WALTON: Scapino—A Comedy Overture (after an etching from Jacques Callot's "Balli di Sfessania, 1622). Chicago Symphony Orchestra conducted by Frederick Stock. 12" imported record (2 sides). No. C-LX931; price \$2.10.

We have received a few copies of the imported pressing of William Walton's merry *Scapino Overture*. The domestic pressing was originally reviewed in the April 1943 SUPPLEMENT. We are relisting it for the benefit of those who prefer the superior imported surfaces.

COLLECTIONS

TWO FAMOUS COLORATURA ARIAS. DE-LIBES: Lakmé—Bell Song (in French) (2 sides) & **DONIZETTI: Lucia di Lammermoor—Mad Scene** (in Italian) (4 sides). Lily Pons (soprano) & Orchestra conducted by Pierro Cimara. Three 12" records in Set CM-564†; price complete with album \$3.68.

Not received by our press deadline. To be reviewed in a forthcoming issue.

THRILL OF A ROMANCE. Selections from the film. Lauritz Melchior (tenor) & Chorus & Orchestra. Three 10" records (6 sides) in Set VM-990; price complete with album \$2.89.

This album contains the following selections: *I Want What I Want When I Want It, Don't Say*, Schubert's *Serenade*, Grieg's *I Love You*, *Viva la Mavr*, *Lonely Night*.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BOOK REVIEW

THE MUSICAL SCENE. Virgil Thomson. Alfred A. Knopf, Inc., New York City, N. Y., 1945. \$3.00.

A collection drawn from Mr. Thomson's witty and provocative columns in the New York Herald Tribune, this book will be published about April 16th. To be reviewed in a forthcoming issue.

AGAIN IN STOCK

THE WAYFARING STRANGER. Burl Ives (vocal) & Guitar. Four 10" records (8 sides) in Set C-C103; price complete with album \$2.63.

We have again received quantities of Burl Ives' Columbia album of folk songs. We are relisting it, among other reasons, for the benefit of those who have seen Mr. Ives in the Theatre Guild's musical production *Sing Out Sweet Land*. The songs in the album are: *Wee Cooper O'Fife*, *The Riddle Song*, *The Cowboy's Lament*, *Tam Pierce*, *I know Where I'm Going*, *I Know My Love*, *Peter Gray*, *Sweet Betsy From Pike*, *On Top of Old Smoky*, *Darlin' Cory*, *Leatherwinged Bat*, *Cotton-Eyed Joe*.

DICTION

THE BIBLE: Song of Songs (which is Solomon). A Fragmentary Wedding Idyll. Orson Welles (reader). 12" record (2 sides), No. D-29157; price \$1.50.

Orson Welles' recording debut on the Decca label was wisely chosen. This impassioned love poem from the Bible should be read aloud to be fully appreciated, and in this performance, Orson Welles' voice has the proper amount of excitement without becoming hammy. It should be noted that there is no musical setting of the text. It is all done with proper feeling. Mr. Welles' voice has never sounded better on records than in this performance.

CALYPSO

Rum and Coca-Cola. Wilmoth Houdini and his Royal Calypso Orchestra. 10" record (2 sides). No. D-23394; price 79c.

POPULAR RECORDS

MUSICAL SHOWS AND FILMS

"CAN'T HELP SINGING"

More and More & ("SONG OF NORWAY" - Strange Music). *Bing Crosby & John Scott Trotter and his Orchestra*. D-18649, 52c.

More and More & Any Moment Now. *Thomas L. Thomas (baritone) & Victor Orchestra conducted by Mixmillian Pilzer*. V-10-1136, 79c.

More and More & (You're Drivin' Me Crazy). *Tommy Dorsey and his Orchestra*. V-20-1614, 52c.

More and More & ("SOMETHING FOR THE BOYS")-I Wish We Didn't Have to Say Good-night. *Perry Como and Orchestra*. V-20-1630, 52c.

"BLOOMER GIRL"

Evalina & Right as the Rain. *Frankie Carle and his Orchestra*. C-36764, 53c.

"ZIEGFELD FOLLIES"

This Heart of Mine & As Swing Goes I Go Too. *Fred Astaire & Orchestra directed by Albert Sack*. D-23388, 79c.

"THRILL OF A ROMANCE"

I Should Care & Please Don't Say No. *Tommy Dorsey and his Orchestra*. V-20-1625, 52c.

"IN SOCIETY"

My Dreams Are Getting Better All the Time & (A Little on the Lonely Side). *The Phil Moore Four*. V-20-1641, 52c.

My Dreams Are Getting Better All the Time & (He's Home For a Little While). *Les Brown and his Orchestra*. C-36779, 53c.

"SEVEN LIVELY ARTS"

Hence, It Don't Make Sense & ("BLOOMER GIRL")-I Got a Song). *Tony Pastor and his Orchestra*. V-20-1640, 52c.

"OKLAHOMA"

Oh, What a Beautiful Mornin' & The Surrey With the Fringe on the Top. *Nelson Eddy (baritone) & Orchestra conducted by Robert Armbruster*. C-4314M, 79c.

"ON THE TOWN"

Lucky To Be Me & Lonely Town. *Mary Martin & Orchestra directed by Camarata*. D-23395, 79c.

I Can Cook Too & Ya Got Me. *Nancy Walker & Orchestra directed by Leonard Joy*. D-23396, 79c.

"LAURA"

Laura & (I Wonder). *Woody Herman and his Orchestra*. C-36785, 53c.

"HERE COME THE WAVES"

"Let's Take the Long Way Home & (Foo a Little Bally-Hoo). *Cab Calloway and his Orchestra*. C-36786, 53c.

"THREE'S A CROWD"

Body and Soul & (After You've Gone). *Benny Goodman Trio & Sextet. (Benny Goodman-clarinete, Teddy Wilson-piano, Morey Feld-drums, Mike Bryan-guitar, Slam Stewart-bass, Red Norvo-vibraphone)* C-36781, 53c.

"IT'S A PLEASURE"

Tico-Tico & (Linda Muler). *Xavier Cugat and his Waldorf Astoria Orchestra*. C-36780, 53c.

"ANCHORS AWEIGH"

My Heart Sings & (Carnegie Blues). *Duke Ellington and his Famous Orchestra*. V-20-1644, 52c.

MISCELLANEOUS

Saturday Night & Carle's Boogie. *Frankie Carle and his Orchestra*. C-36777, 53c.

Saturday Night & Candy. *The Four King Sisters & Orchestra directed by Buddy Cole*. V-20-1633, 52c.

I Ain't Got Nothin' but the Blues & As Long as I Live. *Lena Horne & Orchestra directed by Horace Henderson*. V-20-1626, 52c.

Don't You Know I Care & I'm Beginning to See the Light. *Duke Ellington and his Famous Orchestra*. V-20-1618, 52c.

Remember & Tippin' In. *Erskine Hawkins and his Orchestra*. V-20-1639, 52c.

Just a Prayer Away & All of My Life. *Swing and Sway with Sammy Kaye*. V-20-1642, 52c.

Just a Prayer Away & My Mother's Waltz. *Bing Crosby, Ken Darby Singers, Ethel Smith (organ), & Victor Young and his Orchestra*. D-23392, 79c.

Sentimental Journey & I'm Gonna See My Baby. *Hal McIntyre and his Orchestra*. V-20-1643, 52c.

'S Wonderful & I'll Never Be the Same. *Artie Shaw and his Orchestra*. V-20-1638, 52c.

Candy & He's Home for a Little While. *Dinah Shore & Orchestra conducted by Albert Sack*. V-20-1632, 52c.

Lover Man & That Ole Devil Called Love. *Billie Holliday & Orchestra directed by Camarata* D-23391, 79c.

BLUE NOTE

In addition to our previously listed 12" BLUE NOTE records we have received the following, priced at \$1.57 each:

BN-2: Boogie Woogie Stomp & Boogie Woogie Blues. Albert Ammons (piano).

BN-7: Basin Street Blues & Blues for Tommy. J. C. Higgenbotham Quintet & Port of Harlem Seven (Sidney Bechet—soprano sax, Frank Newton, trumpet, J. C. Higgenbotham—trombone, Meade "Lux" Lewis—piano, Teddy Bunn—guitar, John Williams—bass, Sidney Catlett—drums).

BN-17: Celestial Express & Profoundly Blue &

BN-18: Edmond Hall Blues & Jamming in Four. Both by Edmond Hall Celeste Quartet (Edmond Hall—clarinet, Meade "Lux" Lewis—piano, Charles Christian—guitar, Israel Crosby—bass).

BN-36: Big City Blues & Steamin' and Beamin'. Edmond Hall's Swingtet (Edmond Hall—clarinet, Benny Morton—trombone, Harry Carney—baritone sax, Don Frye—piano, Everett Barksdale—guitar, Alvin Raglin—bass, Sidney Catlett—drums).

BN-37: Blue Harlem & Tiny's Exercise. Ike Quebec Quintet (Ike Quebec—tenor sax, Roger Ramirez—piano, Tiny Grimes—guitar, Milton Hinton—bass, J. C. Heard—drums).

POPULAR ALBUMS

JASS VARIATIONS. Three 10" records (6 sides) in Set ASCH-350; price complete with album \$3.67.

This excellent album of jazz classics contains the following selections: *Milenburg Joys & Twelfth Street Rag*. Fletcher Henderson and the famous Connie's Inn Orchestra (Coleman Hawkins—tenor sax, Fletcher Henderson—piano, John Kirby—bass, Edgar Samson & Russell Procope—alto sax, Russell Smith, Bobby Stark, Rex Stewart—trumpets, J. C. Higgenbotham, Claude Jones—trombones, Clarence Haliday—guitar, Walter Johnson—drums.) *Noni & Jess Stay Blues*. Jess Stacy and all his Stars (Billy Butterfield—trumpet, Jess Stacy—piano, Hank d'Amico—clarinet, Les Jenkins—trombone, Eddie Miller—tenor sax.) *Snowy Morning Blues*. James P. Johnson (piano solo). *I Never Knew*. Peck's Bad Boys (Allan Reuss—guitar, Jimmy Smith—electric console, Mike Widmer—electric guitar, Leonard Corsale—bass).

MUSETTE. Henri René and His Musette Orchestra. Three 10" records (6 sides) in Standard Set T-500; price complete with album \$2.10.

This album of polkas contains: *Notes to You*, *Snooperman*, *Pink Penguins*, *Jutta-Gutta*, *Carmen's Veranda*, *Waltzing on the Kalamazoo*.

TANGOS. San Diego Tango Orchestra. Three 10" records (6 sides) in Standard Set T-501; price complete with album \$2.10.

Paquita, *Sad Eyes*, *Rivadavia*, *Tango d'Amour*, *Midnight*, *Corcovado*.

ART TATUM TRIO. Art Tatum piano), Tiny Grimes (guitar), Slam Stewart (bass). Two 12" records (4 sides) in Set ASCH-452; price complete with album \$3.67.

This album by the Art Tatum Trio contains the two records which were listed singly last month. The selections are: *Boogie*, *If I Had You*, *Topsy*, *Soft Winds*.

HIT PARADE. Mark Warnow and his Orchestra featuring Jerry Wayne and Vera Barton. Four 10" records (8 sides) in Set MS-470; price complete with album \$2.62.

The contents of this album are: *Let's Take the Long Way Home & Ac-Cent-Tchu-Ate the Positive* (both from "Here Come the Waves"), *I Didn't Know About You*, *I'm Making Believe* (from "Sweet and Lowdown"), *I'll Walk Alone* (from "Three Cheers for the Boys"), *The Very Thought of You*, *Every Time We Say Goodbye* (from "Seven Lively Arts"), *Time Waits for No One* (from "Shine On Harvest Moon").

NINA TARASOVA (mezzo-soprano, in Russian) & Orchestra. Three 10" records (6 sides) in KISMET Set K-17; price complete with album \$2.89.

The contents of this album are: *Song of Russia*, *Lullaby*, *It's All the Same*, *Wicked Life*, *Beloved City*, *Lemonade*.

AFTER DARK. Morton Gould and his Orchestra. Four 12" records (8 sides) in Set C-107; price complete with album \$3.68.

This album of orchestral arrangements by Morton Gould contains the following selections: *Temptation* (from "Going Hollywood"), *Speak Low* (from "One Touch of Venus"), *Dancing in the Dark* (from "The Bandwagon"), *Besame Mucho*, *That Old Black Magic* (from "Star Spangled Rhythm"), *I Get a Kick Out of You* (from "Anything Goes"), *I've Got You Under My Skin* (from "Born to Dance"), *The Very Thought of You*.

NEW VICTOR SERIES OF HOT JAZZ CLASSICS

These important additions to the list of Jazz Classics should appeal to many people who have been unable to obtain these selections on the original labels.

LOUIS ARMSTRONG. Four 10" records (8 sides) in Set VHJ-1; price complete with album \$4.20.

The contents of this album are: *I Hate to Leave You Now*, *That's My Home*, *I Gotta Right to Sing the Blues*, *There's a Cabin in the Pines*, *When It's Sleepy Time Down South*, *Snowball*, *St. Louis Blues*.

BENNY GOODMAN. Four 10" records (8 sides) in Set VHJ-2; price complete with album \$4.20.

The contents are: *Body and Soul*, *Tiger Rag*, *After You've Gone*, *Oh, Lady Be Good*, *Dinah*, *Vibraphone Blues*, *Stompin' at the Savoy*, *Runnin' Wild*.

LIONEL HAMPTON. Four 10" records (8 sides) in Set VHJ-3; price complete with album \$4.20.

The contents are: *China Stomp*, *Stompology*, *Ring Dem Bells*, *Rhythm, Rhythm*, *Don't Be That Way*, *On the Sunny Side of the Street*, *Shoe Shiners' Drag*, *Buzzin' Round the Bee*.

McKINNEY'S COTTON PICKERS. Four 10" records (8 sides) in Set VHJ-4; price complete with album \$4.72.

The contents are: *Shim-Me-Sha-Wabble*, *Cherry, Plain Dirt*, *Zonky*, *Blues Sure Have Got Me*, *Baby Won't You Please Come Home*, *Rocky Road*, *Never Swat a Fly*.

JELLY-ROLL MORTON. Four 10" records (8 sides) in Set VHJ-5; price complete with album \$4.20.

The contents are: *Sidewalk Blues*, *Dead Man Blues*, *Deep Creek*, *Red Hot Pepper*, *Burnin' the Iceberg*, *Pretty Lil*, *Little Lawrence*, *Ponchatrain*.

QUINTET OF THE HOT CLUB OF FRANCE. Four 10" records (8 sides) in Set VHJ-6; price complete with album \$4.20.

The contents are: *I Can't Give You Anything But Love*, *Baby*, *Sweet Chorus*, *When Day Is Done*, *Ain't Misbehavin'*, *Runnin' Wild*, *Solitude*, *Miss Annabelle Lee*, *Mystery Pacific*.

All these sets are in stock as we go to press with the exception of No. VHJ-3, which is expected in the near future.

SONG OF NORWAY.

SONG OF NORWAY. Selections from the Broadway Production. Kitty Carlisle and Members of the Original New York Cast, including Lawrence Brooks, Robert Shafer, Helena Bliss, Ivy Scott,

Walter Kingsford, Kent Edwards, Gwen Jones, Sig Arno, Song of Norway Orchestra and Singing Ensemble under the direction of Arthur Kay. Six 12" records (12 sides) in Set D-DA382; price complete with album \$6.82.

The Decca collection of songs from the operetta *Song of Norway*, based on the life and music of Edvard Grieg, in the musical adaption by Robert Wright and George Forrest, contains the following selections:

Prelude & Legend (A minor Concerto)
Hill of Dreams (A minor Concerto)
Freddy and his Fiddle (Norwegian Dance No. 2)
Now (Waltz, Op. 12, No. 2 & Violin Sonata No. 2)
Strange Music (Nocturne & Wedding Day in Trolldhaugen)
Mid-Summer's Eve ('Twas on a Lovely Eve in June & Scherzo in E minor)
March of the Trollgers (Mountaineers' Song, Halling in G minor, March of the Dwarfs)
Hymn of Betrothal (To Spring)
Finale to Act I
Bon Vivant (Water Lily)
Three Loves (Albumblatt & Poem Erotikue)
Finaletto-Nordraak's Farewell (Springtide)
I Love You (Ich Liebe Dich)
At Christmas Time (Woodland Wandering)
Finale—Song of Norway

The music of the operetta has been derived entirely from the compositions of Edvard Grieg. Much of the charm and beauty of the original stage production emerges intact from the recording which is technically excellent. The singers, mostly from the original cast, have fine voices for this type of operetta, and have been well recorded.

The album, available in drop-automatic sequence only, contains an excellent booklet with the texts of the lyrics, as well as photographs of the cast and stage sets.

SONG OF NORWAY. Selections from the Broadway Production. Irra Petina and Robert Weede (mezzo-soprano & baritone) & Orchestra conducted by Sylvan Shulman. Three 12" records (6 sides) in Set CM-562; price complete with album \$3.68.

For her recording debut, the Metropolitan Opera mezzo-soprano, Irra Petina sings six selections from the Broadway hit *Song of Norway* in which she is starring at present. The selections are:

Strange Music (Wedding Day in Trolldhaugen)
Sun at Midnight (Solveig's Song from "Peer Gynt")
Now (Waltz, Op. 12, No. 2 & Violin Sonata No. 2)
Three Loves (Albumblatt & Poem Erotikue)
I Love You (Ich Liebe Dich)

Miss Petina is joined in the last two selections by the Metropolitan Opera baritone, Robert Weede. Special arrangements of the orchestral accompaniments were made for this collection by Alan Shulman. The recording is bright and open, and the singers' voices emerge with clarity and realism. Although this album does not contain as many selections as the Decca set, there is one song, *Sun at Midnight*, which is omitted from that collection.

The album is available in manual sequence only.

FOLK MUSIC

BAILLES NACIONALES. Latin American Folk Dances, Arranged and Directed by Irma Labastille. Five 10" records (10 sides) in Set ES-4; price complete with album \$6.05.

We have received some additional copies of this exceptional collection of Latin American folk dances, played by native artists. The excellent booklet by Irma Labastille gives some background material for each dance as well as a detailed description of the steps for groups who wish to study them. The contents are:

ARGENTINA—*La Huella, La Firmeza, Serenata de Amor—Zamba*; URAGUAY—*El Pericón*; COLUMBIA—*Gata Goloso—Pasillo, Rumichaca—Bambuco*; VENE-

ZUELA—*La Mula Rucia—Jaropo*; PERU—*La Limanita—Marinera*; MEXICO—*La Chiapanecas, Los Viejitos*. The artists are Conjunto Pompero with Carlos Spaventa (guitar), Cuatro Llaneros, Lira Tipica Peruana, and the Cuarteto Nacional Mexicano.

SPANISH FOLK SONG. Canto da Arada na Sementeira (Coruna Folk Song) & Himno a Galicia. Coro Cantigas de Terra directed by Hernandez Amor. 10" record (2 sides), No. D-20577; price 50c.

This unusual record of Spanish folk music has been discontinued for some time, so we are fortunate in having some copies in stock at the present time. The unaccompanied voices may sound a bit bleak at first, but there is an undeniable beauty to the music.

SPECIAL NOTICE

In the past few months Victor has pressed up quantities of some single records which have not been in stock for some time. We have the following numbers at the present time, but cannot guarantee to have them in stock at any given period of time.

BEETHOVEN: *Coriolan Overture, Op. 62. London Symphony Orchestra conducted by Bruno Walter.* 12" record (2 sides), No. V-12535; price \$1.05.

BIZET: *Carmen—Flower Song* & **MASSENET:** *Manon—The Dream. Jussi Björling (tenor in French) & Orchestra conducted by Nils Grevillius.* 12" record (2 sides), No. V-12635; price \$1.05.

DINICU: *Hora Staccato* & **KORNGOLD:** *Holzapfel und Schlehwein. Jascha Heifetz (violin) & Emanuel Bay & Arpad Sandor (pianos).* 10" record (2 sides), No. V-1864; price 79c.

PUCCINI: *La Boheme—Che gelida manina (Racconton di Rodolfo)* & **VERDI:** *Aida—Celeste Aida. Jussi Björling (tenor in Italian) & Orchestra conducted by Nils Grevillius.* 12" record (2 sides), No. V-12039; price \$1.05.

PUCCINI: *La Boheme—O soave fanciulla* & **VERDI:** *Rigoletto—E il sol dell' anima. Jussi Björling & Hjordis Schymberg (tenor & soprano in Italian) & Orchestra conducted by Nils Grevillius.* 12" record (2 sides), No. V-11-8440; price \$1.05.

SCUBERT: *Der Tod und das Mädchen, Op. 7, No. 2 & Die Forelle, Op. 32. Marian Anderson (contralto in German) & Kosti Vehanen (piano).* 10" record (2 sides), No. V-1862; price 79c.

VON SUPPE: *Poet and Peasant Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler.* 12" record (2 sides), No. V-11986; price \$1.05.

VON SUPPE: *Morning, Noon and Night in Vienna. Boston "Pops" Orchestra conducted by Arthur Fiedler.* 12" record (2 sides), No. V-12479; price \$1.05.

SECOND REVIEWS

BACH (JOHANN SEBASTIAN)

BACH: *Jesu meine Freude* (5½ sides) & **CRUGER:** *Jesu meine Freude* (½ side). Madrigal Singers conducted by Lehmann Engel. Three 12" records in Set GT-MS1; price complete with album \$3.67.

Though this five part motet is comparatively brief, it is one of the finest expressions of the Christian spirit. Written for the funeral of a Frau Reese (1723) according to Albert Schweitzer (Grove's Dictionary says Frau Käse, the wife of the Oberpostmeister of Leipzig) during the first year of Bach's Leipzig period, the music is a setting of the seventeenth century hymn by Johann Franck. The tune was adapted by Johann Crüger (1598-1662) from the secular song which suggested the hymn.

Bach followed tradition in setting Biblical choral passages and choral verses. In the case of *Jesu, meine Freude*, Bach elucidates the text of the mystical hymn by the insertion of passages from the eighth chapter of the Epistle to the Romans. Some authorities regard this as Bach's sermon on life and death. Certainly there is no nobler defiance of death in music. It is interesting to note that this motet has come down to us only in copies, as the original manuscript has been lost. We possess no Latin motets by Bach, although it is certain that Sunday motets were usually sung in Latin at Leipzig. The motets of Bach are distinguished from his cantatas primarily by the fact that they are for unaccompanied voices. In all other respects they are in the strictest form of the choral cantatas.

The movements of the motet are:

1. *Jesu, meine Freude* (Chorale) — Verse 1 of the Chorale—a note for note setting of the original.
2. *Es ist nun nicht* (Chorus)—A massive five part (2 sopranos) setting of Romans VIII, 1.
3. *Unter deinen Schirmen* (Chorale)—Verse 2 of the Chorale—still phrase by phrase, but for five voices and with a little more word painting.
4. *Denn das Gesetz des Geistes* (Terzetto)—A short setting of Romans VIII, 2 for two sopranos and alto alone.
5. *Trotz dem alten Drachen* (Chorale)—Verse 3 of the Chorale.
6. *Ihr aber seid nicht fleischlich* (Chorus)—An elaborate five part fugue on Romans VIII, 9.
7. *Weg mit allen Schätzen* (Chorale)—Verse 4 of the Chorale.

8. *So aber Christus in euch ist* (Terzetto)—A setting of Romans VIII, 10, for alto tenor and bass.
9. *Gute Nacht, O Wessen* (Chorale)—Verse 5 of the Chorale—a setting for four voices (two sopranos, alto and tenor).
10. *So nun der Geist* (Chorus)—A setting of Romans VIII, 11, which balances the second section—Romans VIII, 1.
11. *Weicht, ihr Trauergeister* (Chorale)—Verse 6 of the Chorale—a simple serene ending.

The performance by the Madrigal Singers under the expert direction of Lehmann Engel is a masterpiece of sustained mood. Although none of the voices could be called great, the ensemble is good and the essential greatness of the music is more than adequately conveyed. This is the only recording of a Bach motet which is available at the present time. A previous version in English by the Bach Cantata Club has been withdrawn for many years.

This set is available in manual sequence only.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Quartet No. 14 in C sharp minor, Op. 131. Budapest String Quartet. Five 12" records (10 sides) in Set CMM-429; price complete with album \$5.78.

This Quartet, although numbered 14th, is actually the next to the last to have been completed. Dedicated to the Colonel Baron von Stützerheim, the colonel of the regiment in which Beethoven's nephew was enlisted, this composition was sent to the publishers in October 1826, a few months before the composer's death.

Vincent d'Indy, writing on the Quartets in Cobbett's *Survey of Chamber Music* says "... its conception and resulting form are absolutely new, and no composer since Beethoven has had the courage to make use of the inventions to be found in it."

People who like symphonies might find much of interest in this composition, because of its varied development, skillful use of contrast in instruments as well as ideas, although reduced to the medium of the string quartet. The writing for the various instruments is particularly fine, with the cello part being noteworthy, as it carries the melody in many instances. Although the late quartets are supposed to be difficult to understand, it is surprising how melodious they are, even on first hearing.

The seven movements are marked *Adagio ma non troppo e molto espressivo*, *Allegro molto vivace*, *Allegro moderato*, *Adagio*, *Andante ma non troppo e molto cantabile*, *Presto*, *Adagio*, *Allegro*.

The incomparable Budapest Quartet recording, which has been a favorite since it first appeared, is again in stock in drop automatic sequence only.

The recording is breathtaking in its clarity and realism, and the performance is without equal.

BERLIOZ (HECTOR)

BERLIOZ: King Lear Overture, Op. 4 (3 sides) & Les Troyens—Marche Troyenne (1 side). London Symphony Orchestra conducted by Sir Hamilton Harty. Two 12" records, Nos. D-25539/40; price \$1.50.

Shakespeare was Berlioz' lifelong idol, for he used several Shakespearian plays as the basis for his music. The *King Lear Overture* was written in 1831 during a stay in Italy in accordance with the stipulation of the *Prix de Rome*. One shouldn't attempt to relate any of the music of the overture with the events of Shakespeare's drama. It sets the mood for the action, and does this rather well. The performance by the London Symphony Orchestra under the great Berlioz conductor Sir Hamilton Harty is in the proper spirit of the music, and the recording, though not new, is still good.

On the last side, we have a rousing performance of the *Marche Troyenne*, from the opera *Les Troyens*, based on the *Aeneid*. Originally the opera was in five acts and would have taken about six and a half hours to perform. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage*. The second part was performed in 1863 in Paris, and is still occasionally mounted. It is probably the finest specimen of spectacular opera, full of pagentry and movement. The *March* was arranged by Berlioz for concert use.

We have a few copies of these discontinued records in stock at the present time.

LISZT (FRANZ)

LISZT: Sonata in B minor. Vladimir Horowitz (piano). Three 12" records (6 sides) in Set VDM-380; price complete with album \$3.67.

Wagner wrote of Liszt's B minor Sonata: "The sonata is beyond all conception beautiful, great, lovely, deep and noble—sublime . . ." These words sum up the composition fairly well. Some of Liszt's loveliest melodies are contained here. However, if the work is not brilliantly and flashily played, it may have a tendency to sound dated. Indeed, it is a summary of the grand manner of piano writing and piano playing, as well as a summary of the best in Liszt, by virtue of the interplay of melody and passage work. In this magnificent performance by Horowitz we have the perfect balance of temperament and harmony in both the performer and the composer. The great technical difficulties of the piece are glossed over as mere child's play. The tone of the piano is always just right.

Although the recording is a number of years old, it is amazing the way the piano sounds. When the recording first appeared, everyone was amazed at the fidelity of the piano. Even now the same holds true.

Written in 1853 and dedicated to Schumann, the sonata is in one movement, the sections of which are: *Lento assai*, *Allegro energico*, *Grandioso*, *Allegro energico*, *Andante sostenuto*, *Allegro energico*, *Andante sostenuto*, *Allegro moderato*, *Lento assai*.

A limited quantity of drop automatic sets are in stock at the present time.

* * *

RAVEL (MAURICE)

RAVEL: Quartet in F major. Budapest String Quartet. Four 12" records (8 sides) in Set CMM-525; price complete with album \$4.73.

When Ravel's Quartet in F major was first performed at a concert of the Société Nationale in Paris on March 5, 1904, the enthusiasm was anything but high. The same was true when the work was performed in New York and London. Time has, however, reversed these decisions. The work was written in 1902 when the composer was twenty-seven years old. It is in the orthodox four movements, a melodic *Allegro moderato*, a bright *Assez vif* with a pizzicato figure, a somber movement entitled *Tres lent* and a concluding *Vif et agité*.

This fine recording is the only one now available in this country, as the earlier performances by Pro Arte, the Galimir, the Lener, and the Krettly Quartets are discontinued.

The present set is a well recorded and finely polished performance which should serve the needs of the public for a long time to come. A limited supply of albums in drop automatic sequence is in stock at the present time.

SCHUBERT (FRANZ)

SCHUBERT: Military March, Op. 51, No. 1 & Hungarian March in C major (arr. Liszt). Berlin Charlottenburg Opera Orchestra conducted by Alois Melichar. 12" imported record (2 sides), No. D-LY6097; price \$1.32.

We still have a few copies of this fine imported recording of two of the most popular Schubert Marches, both in orchestral arrangements, the former, presumably in that of Giraud and the latter in that of Liszt. The fine open recording of the European engineers is still serviceable, even though the recording is not of the most recent variety. There is no other version of the *Hungarian March* available at the present time.

Quantities are extremely limited.

WEBER (CARL MARIA VON)

WEBER: Oberon-Ozean, zu Ungeheuer. Emmy Bettendorf (soprano, in German) & Orchestra. 12" record (2 sides), No. D-25090; price 75c.

Of this record the late Herman Klein wrote "It is, indeed, a welcome example of the grand style, with the voice of broad, noble proportions, the exceptional declamatory power and the dignity of phrasing essential for the piece. The 'nearness' of the voice is not its least surprising feature, while every word comes out with irreproachable clearness. The exciting 'coda,' made so familiar by the *Oberon Overture*, is the better for not being hurried, and the orchestra is excellent throughout." Although this review was written a good many years ago (Mr. Klein died in 1934), the criticism still stands. The orchestra is not as clear as it would be on a recording made today, but the voice is thrilling in its size and color.

In the aria, Rezia, the daughter of Haroun el Raschid, is complaining of her fate after being wrecked on a desert island. Suddenly she sees a sail approaching. She calls to the ship, little realizing it is a pirate vessel which is to capture her and carry her off to Tunis. This aria is one of the few excerpts from this fine opera that has been recorded.

A limited number of copies of this discontinued record are in stock at the present time.

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